

April

A . S . X L V I I I

Special points of interest:

- Kingdom A&S is coming up—is your documentation ready?
- Who 's who of April birthdays
- Do you know your English history? Check out our crossword!

THE BARONY OF DRAGONSPINE

Meiassis Dragon



Greetings in April,



I hope this article finds all of you to be doing well. It has been some time for any written Heraldic news.

To remind you of the path for a submission, the Scalene Pursuivant (me), sends it to the Castle Herald, who sends it to the Rampart Herald, who sends it to the Laurel Sovereign at Arms. Each of these steps is given a certain amount of time for reviews before they pass on or return the submission. The least amount of time that I have seen is 4 months for a Name to pass. The longest so far has been 10 months and counting (included several returns for redraws of the Device). If anyone has heraldic questions or specific items for submission into the process, I will be available at all combat meetings. Please contact me directly if you need to meet at other times. You can reach me at herald@dragonsspine.org.

Yours in Service,

Duchess Selene of the Sky, Scalene Pursuivant

The status of Names, Devices, and Badges as of March 12th is:

Names

Abigail MacNaught – Scalene
 Antoine de Vallier – Scalene
 Arngerðr Hergierrdottir – Scalene
 Date Chotaro Motohisa – Scalene
 Ellisif Hergierrdottir – Scalene
 Gianni Sangermano – Scalene
 Hergier Edvinson – Scalene
 Shifra Lekareva doch' – Laurel
 Isabeau de Bernac – Laurel
 Alikina nic Elpin– Laurel

Devices

Antoine de Vallier – Scalene
 Date Chotaro Motohisa – Scalene
 Gianni Sangermano – Scalene
 Hergier Edvinson – Scalene
 Shifra Lekareva doch' – Laurel
 Seamus O Mourane – Laurel
 Isabeau de Bernac – Laurel
 Alikina nic Elpin– Laurel

Names/Devices/Badges passed per Laurel Letter Received in 2013

Dec 2012	Name – Sander von Zeitz
Jan 2013	Name – Sophie von Schönburg
Apr 2013	Name – Malina of Mousehole
May 2013	Name – Gerald Beckett
	Name – Veronica Olympia Francesco
	Device – Sophia von Schönburg
Jul 2013	Name and Device – Alric Godwynson
	Name – Elizabeth of St. Edmundsbury
	Name – Beatrix of Ambleside
	Name – Isabella Maria Francesco
	Name and Device– Asenath de Winter
	Device – Laurentz von Rothenstein
Aug 2013	Name – Trevor MacRae
Sept 2013	Device – Elizabeth of St. Edmundsbury
Nov 2013	Name – Adelaisa Bernois
	Name – Hugo the Theologian
	Device – Malina of Mousehole
	Badge – Selene of the Sky



Chronicler's Report

chronicler@dragonsspine.org

Greetings the to Excellent Barony of Dragonsspine. I hope that you enjoy this, my first issue, of the Meiasis Dragon. Please view this issue as a teaser, a taste of what is to come. I hope that the Dragon will become a place to turn for information, advice, a bit of history, and some laughs. To do that I need your help. I can only be in so many places, see so many things. I would love any articles or photos you would like to share with our populace. A lesson you would like to teach, a song or story to share would be welcome additions to our newsletter.

We are entering into that most amazing time of year. Tourney season. If we are not careful, time will fly by as an event every weekend is on the calendar. The drums of war beat always, forward.

We, who engage in the Dream, can get bogged down in the details upon occasion and forget to stop, take a moment, and realize the beauty of what we are able to do. Living the Dream is a privilege that few enough partake.

My encouragement, my challenge then is to take those moments and wonder, marvel, at this act that we willingly embrace. Our time here is fleeting. Each season will pass with increased frequency so take some time and enjoy the fresh Outlands !

In truth, I mean no offense. My observation is simply that all too often we find ourselves doing the same thing over and over again. And as such, the Dream falls a little short, does not possess quite the same depth for us all. Lets make this upcoming year of our Society richer and fuller, we might even find new things to enjoy!

And if, along the way, you should jot down a note, scribble, or piece of art and would like to share it with our Good Barony, send it my way. I assure you it will find it's way into our Meiasis Dragon, and the Dream will take wings and spread.

Yours in Service to the Dream,
Adelaisa Bernois



Meeting Minutes

Business meeting: Apr 7th in Carnegie Reading Room at The Penrose Library.

Exchequer: Would like to see more local events to help the coffers more. We need a new site for dance practice. Please see ThL Cullian for the finance reports.

Arts and Science: For Kingdom A&S, there must be an entry form for each entry and they are all available on the Kingdom website, facebook page and Yahoo list. For Queen's Prize, you must have a grant or above to sponsor entrants. If you need a sponsor and don't know anybody who can help, please contact ThL Bronwen. The Royal Outland Inter-Kingdom University (ROIU) is going very well. Please contact ThL Bronwen or Lady Amecia (Elena De Braci) for any ideas for new classes or if you wish to teach a class. If you have any projects that you are working that you care to share with the barony, please email ThL Bronwen.

Knight Marshal: The hall seems very pleased with us. Lord Sixtus will be stepping down at champions. Please send all letter of interests to Lord Sixtus, Master Duncan and/ or their excellencies. Please see list for information regarding war practice. Looking at getting funding for new rattan and hilts. The winter site loves us. Please contact Herr Sixtus if you would like to donate or help.

Rapier Marshal: Everything is good. Lord Gianni is looking at doing drills and scenarios at practice. There will be an inventory of the rapier loaner gear soon to see what is needed. We are down to one good blade.

Captain of Archery: There were no practices this month due to weather. Please keep your eyes on the List and Facebook for more information regarding practices. HE Eorann has asked for some experienced archers in DragonsSpine to step up and help with teaching our new aspiring archers. Due to mundane life, HE Eorann will be stepping down soon. Please submit all Letters of Intent to Their Excellencies and Master Duncan.

Chronicler: Our new Chronicler is Adelaisa Bernois. Please speak to her about any submissions that you wish to put in the Meassis Dragon. She will be taking pictures for the newsletter but will need written permission. Please see her about release forms.

Web Minister: Feast of Fool's has been added to the website. The newest addition of a baronial calendar is in progress and should be up and running soon. Please email the web minister if there is anything that needs to be updated on the website.

Herald: All submissions and resubmissions are tracking along. Waiting on the official letter of passings and declines. If you are still waiting on a response regarding your submission, please see Duchess Selene. There will be official letters going out to the populous once your submission has passed. The first 3 Tuesdays of the month, Her Grace will at the Village Inn near her house. Please keep your eyes on the list for times of availability with Duchess Selene.

Scribe: We had done 3 kingdom scrolls. Waiting in final list for awards to be passed out at Feast of Fools. We can always use scroll blanks. The Kingdom Scribes list is available for sign-up. Please see ThL Aildhicinna for assignments. Please see ThL Aildhicinna for Scribes Guild meetings. Please watch the list for times and places for scribal classes. Please see DragonsSpine's Facebook page gallery for newest scroll displays. Please contact ThL Aildhicina if you have any back scrolls that you would like done or for mentoring on scrolls.

Seneschal: Lord Gianni has stepped up as the new deputy Seneschal. We are still accepting bids for spring and summer events. It's never too early (or too late) to submit a bid for events. Please get you bids in for any events as soon as possible.

Chatelaine: Still seeking letters of intent. Please submit all Letters of Intent to Their Excellencies and Master Duncan.

Gold Key: We had several newcomers come in. they had lots of fun at the events. Please see Beseeva regarding any new donations to Gold Key.

Meeting Minutes (Continued.)

Quartermaster: The bins and organizers were lots of help. Pictures will be posted up on the website here soon. We need more water jugs and knives. Please keep your eyes on the list for more information.

Baron and Baroness: Thank you to everybody for having a willing heart and help keeping events affordable. Their Excellencies will be continuing to meet with all the Baronial Orders. Please keep eyes on the list for when your Order will be meeting. If there are any ideas for events, please submit as soon as possible. Please remember to send in recommendations for awards!

Populace Business:

Plague Picnic is on! May 17th! Gross out potluck. Keep your eyes on the list for more information.

Their Highnesses have done away with some Kingdom events like Sworded Affair, Stag's Blood and Flights of Fury. These events can still happen but they will no longer be considered as Kingdom events.

We need to schedule a Champions event for the fall. Please send in a bid for the event as soon as possible.

There is a possibility of a demo on April 11th. Please keep your eyes on the list for more information.



Upcoming Events

5 April al-Barran Investiture and Polling

6 April Tour de Blade—Ram's Keep

12 April Kingdom A&S and Queen's Prize—Aarquelle

26 April Albuquerque Ren Faire—al-Barran

26 April Something Yummier—Windkeep

3 May May Day—Bryngalou

3 May Feast of Fools—Dragonsspine

10 May Coronation—Unser Hafen

23-26 May Crossroads XVI—Hawks Hollow

22-26 May Grand Outlandish—al-Barran

31 May Three Kingdom Fighter Practice—Plattefordham

6-8 June Enduro—Caer Galen

21 June Brewer's Feast—Bofharrach

27-29 June Aarquelle Highlands Fencing Camp—Aarquelle Highlands (Salida).

3-6 July Warders of the Western Gate—Fontain de Sable

3-6 July Caer Galen Defender

17-21 July Lonely Mountain—Drygestan

18-20 July Fighters Folly—Cearthe

25-27 July Here there will be Dragons—Plattefordham

Riddles from the Exeter Book

#1 I was once a warrior's weapon. Now a noble young retainer dresses me in threads of twisted gold and silver. At time men kiss me, at times I summon close friends to do battle; a horse sometimes bears me over the earth, sea-horses sometimes sweep me, gleaming, over the ocean; now and then a maiden, ring-adorned, replenishes my paunch. I must lie on planks at times, plundered, hard and head-

less; often, gold-garbed, I hang on the wall above drinking warriors, a splendid sight, instrument of war. Covered in riches, I draw in breath from a brave man's lungs when retainers ride towards battle. At times I tell proud warriors that wine is served; at times rally them, save booty from hostile men, drive off the enemy. Now ask me my name.

#2 Mote ate words. It seemed to me a curious chance, when that wonder I learned, that the worm forswallowed some man's song, thief in darkness the glorious speech and its foundation. Thievish guest was no whit the wiser for swallowing words.

Answers are provided on the back cover.

Society Seneschal Office Proposal

comments@lists.sca.org

The SCA Board of Directors is directing the Society Seneschal to develop and implement a new Deputy Society Seneschal Office and accompanying kingdom level infrastructure to deal with broad-based event support services.

The core activity and a core competency of the Society for Creative Anachronism is holding events – and our event autocrats and event staff are tremendous volunteer resources who typically shoulder the burden for our mutual benefit over and over and over again.

The Board of Directors of the SCA, Inc. believes that it is possible for the Society to take steps to reduce some of that burden by providing an ongoing information clearinghouse resource to provide autocrats and event staff with lists of providers of the support services needed to hold and best manage SCA events.

With this initiative coordinated by a Society-level Deputy Seneschal, and information gathered, managed, and supervised at the Kingdom level by deputy Seneschals, the new Office might thus gather, manage, and provide valuable and timely informa-

tion for those who put together our events and activities. The new Office will be charged with developing a clearinghouse of event support services like local port-a-john providers, local externally certified SCA first-aid volunteers, local emergency services companies, perhaps even local event sites, etc... The Office might not only provide a list of providers, but could also provide additional information about those providers — such as if they had been used successfully or unsuccessfully by the SCA in the past, if they provided competitive or uncompetitive rates, basic information about their certifications/licensing (where applicable), etc...

This new Deputy Office will thus be responsible for providing information about the types of services listed above so that they might be made available for events when wanted or needed, along with information about the broader range of services of use to event planning and implementation staff.

The Office will be created as a new Deputy Seneschal position and, like

the Deputies of all offices (e.g., the Seneschallate, Marshallate, Office of the Exchequer, Arts & Sciences Office, Herald, etc...) will act to develop and coordinate these resources at a Kingdom-level.

Comments regarding the creation of this new office should be sent to both comments@sca.org and seneschal@sca.org. Comments may also be sent by mail to:

SCA Inc.

Box 360789

Milpitas, CA 95036



April, Avril, Aprile, Aprillis, Abril

In the initial Roman calendar April was the second month of the year until January and February were added in 700 BC. It is thought that the name April comes from the Latin word "to open" and describes the trees opening at springtime. It could also be that the name comes from the Greek goddess Aphrodite. Some of the historical names for April include in Latin, Aprillis, Saxon—Eosturmonath, and Germanic Oster-mond.

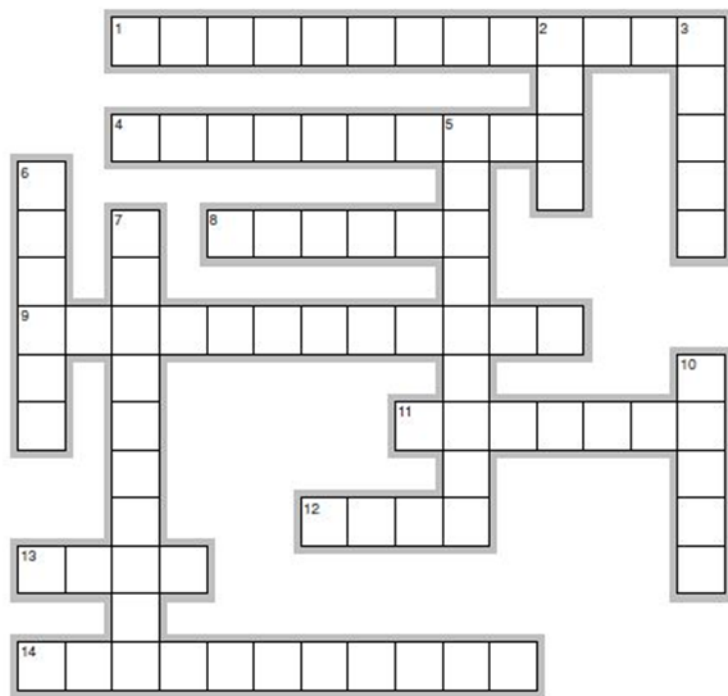
April is the second month of spring. It is a time of planting and spring cleaning. In Ancient Rome the month of April was sacred to the goddess Venus.

In England, there are many cuckoo festivals. The arrival of the cuckoo bird in April is a signal that spring has arrived.

In April of 1513, Juan Ponce de Leon sets foot on Florida becoming the first European to do so. In 1581 Francis Drake circumnavigated the world. In 1429, Jeanne de Arc led French troops to lift the siege of Orleans.

Birthdays

742- Charlemagne
1366- Henry IV
1483- Raphael
1336- Tamerlane
1452- Leonardo da Vinci
1564- William Shakespeare
1284- Edward II



Across

1. Catherine Parr, Henry VIII's sixth wife, had four husbands in her lifetime. After Henry's death, she married _____.
4. Richard III was Duke of _____.
8. Catherine _____, Henry VIII's fifth wife, was beheaded for adultery.
9. Henry VIII's only acknowledged illegitimate child, his son by Bessie Blount.
11. Henry VIII married Anne of Cleves after seeing a very flattering picture of her painted by Hans _____.
12. The _____ named Henry VIII Defender of the Faith, a title still held by all English rulers.
13. Sir Thomas Wyatt wrote an intimate poem called "Whoso List to Hunt" about Anne Boleyn. He compared her to a _____.
14. _____ was the only one of Henry VIII's wives to bear him a living son.

Down

2. Henry VIII's mistress, the other Boleyn girl
3. The houses of Lancaster and York fought the Wars of the _____.
5. The emblem symbolizing the unification of the Lancasters and Yorks by marriage.
6. The first name of Catherine of Aragon's first husband
7. The mother of Queen Elizabeth I
10. The "King's Great Matter" was Henry VIII's quest to _____ his marriage to Catherine of Aragon on grounds of incest.

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How To Write Documentation For SCA Competition

By Lady Lêofsighe Õ Caoimh (Lyssa)

Always research your subject before you begin your project whether or not you ever intend to enter it into competition. This will save you lots of time later if you decide to enter down the road. It will also allow you to learn more about your subject making similar projects much easier to complete. While you're researching, it's helpful to make notes on where you've found the information. You can make these notes right next to your preliminary sketches, noting the source, and any pertinent information that will allow you to refer back to the info at a later date.

No matter what your project, start by checking out your library. Inter-Library Loan is your friend. Ask your librarian for more information and you can research a world of libraries from your local branch! You might start with books readily available in your branch. Make notes of the book names, authors, and publishers as well as the page numbers where you found your information. If the books provide bibliographies, continue your search by looking up those sources. This will enable you to evaluate your information and work back to the original source of information. Remember, just because it's in a book and you've seen it written 5 times, the information isn't necessarily accurate. Without researching where your source got his information, you could simply be repeating his misunderstandings or misquotes.

Don't stop your research at books; check magazines, encyclopedias, archaeological reports, anthropological reports, museum publications, published graduate studies, and dictionaries. You can check the OED or Old English Dictionary for further information as well

as similar dictionaries in the language of the country where the item would have been created and used. Further information can be found in paintings, contemporary writings, and on the Internet. Always note where you found the information and as much information as possible to enable you to find the source again.

Once you've begun your research, you can evaluate your sources based upon sources closer to an item. Even scholars may disagree on whether a source is primary, secondary or tertiary, but all will agree that the closer a source is in time to the item being researched, the more accurate a source is likely to be. Research conducted on extant examples by an expert and published by the expert or his research facility is likely to be more accurate than the magazine article that quoted the reviewer who wrote on the reprinted excerpt of the original paper. The painting of a beautiful dress is a wonderful source of the general item, but as it is not a photo may not represent faithfully the original dress. If no extant example is available, the painting along with contemporary letters, records and writings will provide a more accurate representation than a more recent sketch and subsequent interpretations of the re-drawing. If the source can be backed by further research, don't discount a source because it appeared on the Internet or in a small print house edition. Don't rely heavily upon a source, no matter how illustrious it appears, which can't be backed by further research or which seems to merely restate a commonly held myth without proper support.

Also, just because a Laurel, Pelican, Knight, or other "noted expert" says it is a fact, don't accept it without further research. If possible, ask the gentle for a few

Do not rely heavily upon a source, no matter how illustrious it appears, to restate a commonly held myth without support.

of the sources that they used to find their facts. Don't imply that they are incorrect; just ask for a starting point from which to elaborate upon the information. They may be entirely correct or completely off base, but without further research, you'll never know. Building upon their research without first determining if there is a firm foundation will not assist either of you in learning the facts.

"When do I start the project?"

Now that you've conducted your research, you're ready to begin your project. You should be familiar with the techniques and materials used to create the original, the uses to which the original was placed, the time and place in which the original was used, and by what manner of people the original was used. You now need to decide if you will use the period materials and techniques or if you will use modern methods. Unless you are planning to enter a competition which requires entirely period methods and materials or you simply wish use those techniques and materials as closely as possible for personal reasons, you will most likely make substitutions when creating your project. You might wish to make notes along with your research indicating what you've substituted and why as you work to complete your project.

If during the research process your creative energies take over and you decide you must start the project, do it! It's sometimes more fulfilling to see some hard accomplishments next to your notes to keep you motivated. Just be sure to continue doing a bit of research. If you complete the project and then discover that your methods or final product aren't right, you can note that in your documentation and how you could change the process to incorporate your newer knowledge the next time around. Better to include in your documentation that you know something should have been done another way than



to pretend it's entirely correct. If you ignore your more recent information, you can be sure that one of the judges will be familiar with that extra knowledge and call you on it. Also remember that it is always better to admit you don't know something than to claim expertise on something you don't know.

Once the project is done, don't just toss those notes away or place them in that random stack of mail on the table. Establish a file that contains your notes and keep it somewhere handy. If you don't think you'll ever enter competitions, you'll still wish to keep this information for later review. Should you ever wish to recreate the project, you'll be able to review your notes, perhaps review a few sources and jump right into the next project! You'll also have a starting point for researching parts of the project that didn't turn out as expected. The notes will allow you to discover if you deviated from the original project or perhaps didn't research far enough to discover the solution to the problem you've discovered.

How To Write Documentation—Continued...

"All this work and I still don't have any documentation!"

Believe it or not, you've already written your documentation on those notes that you made during your research and will only need to compile it in an orderly fashion to have your documentation ready for presentation. Get out those notes. If you've kept track of your sources and reasoning for using modern materials and techniques, you can prepare documentation which should suffice for anything from a 3"x5" card to a dissertation on the subject. The competition organizers sometimes establish documentation format and length. Check with the organizers to see if there are requirements. If so, use this information along with those requirements to prepare your documentation. As a general rule, it is best to include a summary on any documentation exceeding 4 pages to allow judges who are pressed for time to read the highlights and those who wish to delve further to read the longer information. As a custom in Dragonspine A&S competitions a 3"x5" card is accepted but more elaborate information is encouraged.



"Putting It Together: Step One - The Heading"

Your heading should provide enough information to the judge to allow them to identify your project if the documentation becomes separated from the project. The heading can be regarded as a very short synopsis of the "who," "what," "when," "where," and "why" questions. The heading should include a short description of the item, where and when the item would have been used, and a note on why the project was undertaken to allow the judge to identify with the mindset of the artist when they undertook the project. Optionally, you may include your name in the heading. There are both good and bad points to including your name. On the good side, often many people will look at the entries in competition and having your name on the item will allow those people to seek you out if they have questions. This also allows the judges to seek you out if they have additional questions. On the bad side, if the judges are to be judging anonymous entries, including your name will make it much less anonymous.

If you're short on time and doing a quick 3"x5" card documentation for your piece, the heading will contain much of the information that you will want to include on your card. If possible include a little about how the piece was created. If you have nothing else to include on the card or no time to expand the information to a more complete documentation piece, use the heading to provide as much information in as concise a manner as possible. This information can also be used on a display card if the piece is to be displayed rather than judged. If this is the only documentation that you're going to use, make it look good. Print as legibly as possible or ask someone to use a bit of calligraphy in a clear and readable hand to show your information.

"Putting It Together: Step Two - The Bibliography" The simplest part of the documentation will be the bibliography. Choose a bibliography style and use it consistently. You may use one of the accepted formats found in numerous style-books or devise your own

"Putting It Together: Step Three - 'Who,' 'What,' 'When,' 'Where,' 'Why' and 'How'"

This is the heart of the documentation. Everything between the Header and the Bibliography should address the basic questions of "who," "what," "when," "where," "why" and "how." You can either create specific headings for each of these questions or intersperse them throughout the text, but be certain to address all of them to achieve a complete picture in your documentation.

"Who" as in "who created, used, etc." this item. For example, if the above heading, the dress was worn by Eleanora of Toledo. Who was Eleanora of Toledo? You might expand on that to explain why this item survived, how Eleanora lived and died, if there were any portraits of the dress, what social significance did the item or Eleanora hold. "Who" gives your audience the feel for the piece and for those people who used it. It provides a background for the item, its history and brings it to life.

"What" as in "what is it". In the above example, the item is a dress. In the heading we mentioned it was a dress. In the body of the documentation we get to the face that the dress is made up of lots of parts. It consists of a shift, underpetticoat, under-bodice, skirt, bodice, and sleeves. It describes the basics pieces so that they may be identified. It also provides a bit of information on how to identify the items

and for what they were used. "What" allows your audience to picture the item and to begin to get to know and understand it.

"When" as in "when was it used". Continuing with the dress example, Eleanora lived in the mid-16th century. Eleanora was buried in the dress in 1562. The dress was discovered by archaeologists, analyzed by various experts and dated through numerous means. All of this information is important. In addition, "when" refers to the time period in question, the renaissance. When was the renaissance for this part of Europe? When did this style become popular? When did it appear in paintings, on other corpses, and in the writings of the time? "When" places the item on a time line and furthers your audience's understanding of the item in question as well as its place in history and its relevance to our study of the pre-17th century time frame.

"Where" as in "where was the item used". The dress was used in Florence, Italy. It was buried with Eleanora in Palazzo Pitti, Florence, and painted in Italy. "Where" also includes the various places that the dress was found, the countries that the style was used, the places that the dress was studied after exhumation, the conditions under which it was preserved, and the location where it currently resides. "Where" allows your audience to pin-point the reasons that this item was used, was preserved, and was studied. It gives an understanding of the possible importance this item may have held in its culture of origin and a basis for reasoning its eventual survival. "Where" can also include the final use of the recreated item. Did you choose this item for use at an event or for display? Where will the final project find its new uses?

"Why" as in "why was this item used" and



How To Write Documentation—Continued...

"why did you select this item for your project". The Eleanora of Toledo dress was selected for a number of reasons including its unusual bodice, its attractiveness to the intended recipient, its difficulty, and its ability to inspire the artist and the wearer and its appropriate theme for its intended use. Additional questions to answer are "why did Eleanora wear this dress" and "why was the dress used for her final resting". These questions require much more research and may be unanswerable for many items, but they are the keys to understanding an item's place in history. "Why" will give your "How" as in "how was the item made originally" and "how did you recreate the item". What materials were used to create the original piece? What materials did you use? Why did you make substitutions? Did you use the period techniques or did you substitute a modern technique? Why did you choose that method?

"How" is the place where you describe the steps that went into creating the original and the steps that you used to create your version. If you varied from a period technique or material, say so and note the reasons. If possible note the original technique or material as well. "How" may be the largest part of your documentation. It shows whether you know a lot or only a little about the original subject. If you know a lot and made choices, you are displaying creativity. If you knew a little and extrapolated, you are displaying innovation. If you know a lot and followed the original techniques and materials as closely as possible, you are displaying your reconstruction abilities and uncovering techniques that may have been lost through the passage of time. If you knew nothing and did it anyway, you may be displaying extrapolative abilities. "How" is the section where you will allow both your talents and your project to shine in comparison to its predecessors.

All of these questions are important to creating complete documentation. Be certain to give each of these questions some thought when you write your documentation.

"Putting It Together: Step Four - Footnotes or Endnotes"

When writing your documentation, you may wish to include footnotes or endnotes. Neither is required, but either can provide a method of adding additional information that may not fit in the general context of the documentation. They provide the ability to reference specific works when providing quotes and can offer much freedom for expression. If you choose to include footnotes or endnotes, pick a style and follow it consistently. Footnotes and endnotes can also be used in place of a bibliography if you site the works completely within the notes. Whatever method you follow, avoid constant repetition of the "IBID" note. It is far better form to repeat the book and page or reduce the number of notes than to provide a succession of "IBID" notes.

"Putting It Together: Step Five - Pictures"

When describing a picture, technique, or item, it is often helpful to include pictures. Graphic pictures included with the text or photocopied pictures attached to your documentation can be of tremendous help in explaining and demonstrating a piece. If using photocopies, it is helpful to highlight the pertinent part of a photocopy and make a reference note to the text that references or describes that picture. This will provide much more clarity than simply attaching a stack of copies.

"Putting It Together: Step Six - The Summary"

Once you've completed your documentation, take a look at its length. If you've exceeded 4 pages, you'll want to consider adding a short summary at the beginning. The summary can cover very briefly the high points of the documentation. It will allow those pressed for time to read the most important information right up front. The in-depth documentation is still there to back up the summary for those who wish to look or who desire a more complete discussion. The summary should be limited to one-half to one page. It should be on its own page with the header and may need to be-

clearly marked as a summary. The rest of the documentation can start on page two. Repetition of the header on the second page isn't necessary but can provide a nice transition between the summary and the full documentation.

"Putting It Together: Step Seven - The Review"

When you've completed your documentation, be sure to have someone read it through. Another pair of eyes will help to eliminate mistakes and missing information. Have the person reading the documentation pretend they know nothing about the subject and ask questions about things they don't understand. This will allow you to incorporate the answers to those questions into your documentation before the judges ask those same questions. Don't forget to run the spell checker and a grammar checker as well! Utilize these tools to help you complete a well-written and complete set of documentation. One caution with spelling and grammar software, these tools won't always catch the use of a correctly spelled wrong word. If you have replaced "you're" with "your", "too" with "to" or "two", "it's" with "its", "effect" with "affect", or any other common word substitution, you'll only discover the problem by carefully reading. These grammatical errors won't usually detract from your overall score, but they can be the deciding factor between two items which have received comparable scores and have comparable documentation. When looking for a random deciding factor, your grammar may make the difference between winning and losing.

"Putting It Together: Step Eight - The Presentation" The final thing to consider is the presentation. The presentation applies not only to the documentation but to the finished piece as well. The documentation should always be bound in

some way to prevent the pages from becoming separated. Staples, loose-leaf notebook or a binder cover are all good options. In addition, it is helpful to include page numbers on all pages, including any photocopies, and a header or footer containing the first line of your header. In this way if the documentation should become separated or mixed, it can be easily placed back in order.

Next consider how you will present the finished project. If it is fragile, will it require special supervision or can an appropriate container be arranged which would allow viewing without endangering the project? Does the project require a form or stand to give it the best presentation or will it

display well on a table? Do you require a large amount of space? Should the item be protected from the light, from dirt or from a rough table surface? Consider bringing a tablecloth to place under the item or a place mat. Don't plan to take too much area for the display, but do plan for a sufficient area to display the item well. A table cloth can be placed upon an entire table providing a pleasant display surface for numerous items, while a place mat can be placed upon a table or table and cloth providing both a pleasant surface and a grouping of your project and documentation.



If you require a large amount of space or other special considerations for your project, contact the competition coordinator well in advance to make arrangements. Be sure to re-confirm any special arrangements a few days to a week before the competition. Coordinators do get busy and details can slip through the cracks. If you make special arrangements, try to arrive early to help the coordinator set up so that your arrangements won't be an inconvenience to the coordinator and set-up crew. Everyone concerned will appreciate your thoughtfulness and your special arrangements are more likely to be remembered in the rush to set up. If you'd like more information on preparing documentation, you may contact me at leofsig @ yahoo.com. Good luck and good documenting!

Lyssa

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Heavy Guard:

- THL Broddi Hornabríótr, Captain
- Herr Sixtus Goetz
- Herr Wilhelm Meis
- Phalen Adelwolfe
- Collin

Rapier Guard:

- Lord Anton du Vallier, Captain
- Doña Alexandria Morgan
- Lord Conall Mac an Druaidh
- Veronica Francesco

Archery Guard:

- Countess Eóránn O'Connor, Captain
- THL Lêofsige Ó Caoimh (aka Lyssa)
- Sander von Zeitz

Ladies-in-Waiting:

- Lady Jeanette du Vallier,
Head Lady in Waiting
- THL Bronwen of Hindscroft
- Lady Mael Mide ingen Domnaill
- Viola
- Lady Gaia, Out of Kingdom North
- Lady Zaahira de la Sara,
Out of Kingdom South

Baroness's Companions:

- Duchess Caimneach Uliseir of Glendalough
- Mistress Mary of Lyonshall

Court Herald:

- THL Kiara Loftus

Who Are We?

The Barony of Dragonsspine is a local chapter of the Society for Creative Anachronism, Inc. (SCA), within the Kingdom of the Outlands.

The SCA is a non-profit, educational organization dedicated to learning more about the Middle Ages through reenactment. There are SCA chapters worldwide and they hold regular feasts, tournaments, balls and battles.

The Outlands includes New Mexico, Colorado and parts of Texas and Wyoming.

Dragonsspine includes El Paso County, Colorado—centered on Colorado Springs, CO.

Wherever you are, we're a friendly group of people, so why not visit us all?

We're on the Web at:

[http://
www.dragonsspine.outlands.org](http://www.dragonsspine.outlands.org)

We're also on Facebook as

Barony of Dragonsspine

Join our email list at:

<http://lists.ansteorra.org/listinfo.cgi/>

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El Greco. Pentecost. c.1600. Oil on canvas. Museo del Prado, Madrid, Spain.